

INSCOM

GRILL FLAME

PROJECT

SESSION REPORT

CLASSIFIED BY: Director, DIA
REVIEW ON: 30 Jun 99
EXTENDED BY: Director, DIA
REASON: 2-301-C (3) (6)

GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION XLI

1. (S) This report provides documentation of a remote viewing session conducted for the purpose of orienting a remote viewer to an applied remote viewing protocol.
2. (S) The remote viewer's impressions show no recognizable target correlation. Although the viewer was disturbed by ambient room noise, he appeared to be remote viewing well. He was quite sure of his images and disappointed that they did not match the selected target (a barber shop). The remote viewer felt strongly that he had viewed another target (a static display of a Nike Hercules anti-aircraft missile) on post.
3. (S) The protocol used for this session was modified from that which will be used in later training. The protocol to be used in later training is detailed in the document, Standard Remote-Viewing Protocol (Local Targets) by Harold E. Puthoff and Russell Targ, November 1978. This session's protocol was modified in that a randomly generated, preselected target was not used due to the unavailability of the target pool. In lieu of a randomly generated, preselected target the "outbouncer" or "beacon" simply chose a site which, in his opinion, was unique and identifiable.
4. (S) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the viewer reference his impressions of the target site. At TAB B are photographs of the target site. At TAB C is a post-session interview.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION XLI

TIME

#7.5: This will be a remote viewing session.
(Edited for security.)

PAUSE

#7.5: #6.5 should be out at the target now. See if you can't concentrate, focus on #6.5 and then look around the area.

#27.5: I'm seeing like a . . one of these, like one of these big power type trucks with a launcher type thing on the back, the extender piece. You know, like the cherry-picker type truck. Okay. I'm feeling those real clear. Very clear.

#7.5: That's fine.

#27.5: Its sort of like half and half. The bottom half of the vehicle is like a dark brown or a black color and the upper half is either a light white or a light. . some kind of a lighter color. Gray maybe. And. . its really strong. You know, I'm. . not. . I can't see the basket on the end of that thing so it might not be a cherry-picker. But its . . its definitely a . . lift-up launcher type device in the back. And. .

#7.5: A truck with something that goes up in the back?

#27.5: Yeah. . It. . Yeah. . It goes up in the back. . I don't know whether I can say launcher, but its like, you know, a launcher would be. Only it looks like it extends (not audible). It either extends out on the end or there's an extension on it that fits to it and the extension's white. The extension is white.

#7.5: Okay. Now, as you're looking at this, describe your position in relationship to this.

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- #27.5: I'm standing to the rear right, you know, looking at it on its right side. And I'm standing on the ground and its just super clear impression I'm getting.
- #7.5: Okay, now describe what is behind on the other side of it.
- #27.5: On the other side of it. I'm going to have to go over there because I can't see through it.
- #7.5: Are you telling me that it is isolated alone, there's no . . .
- #27.5: Yeah. Just. . I see immediately forward of the rear wheel on the left hand side, I see telephone pole. And there's trees behind it. Look like oak trees. Not a bunch of them, just a couple. Starting to get a lot of analytic crap now because that was so clear. . . that, you know, its kind of hard to believe it.

PAUSE

It seems like I see a . . a . . some kind of a . . brick, brick wall maybe a real low silhouette type building with a piece of wire. But, some kind of a piece of angle iron or something sticking out on the corner. I don't know what it is, but its a lot like something you would hang a sign on. You know, like when you dangle a sign by a door. That's sticking out and the building is like. . the building is like close to where this truck is but I can't. . I think the truck is like fored on the left side of the building . . from the front. If you . . If you stood looking down that . . like long lengthwise section of the brick, brick wall.

PAUSE

And there's like some stands. Metal stands with a cross piece that goes up in a hook on the end. That are diagonal this way across them and there's like its a circular row, not a , not a good circle but they kind of curve out to right. . and that that's near the building. But I can't . . . I can't see where in relationship to the building.

PAUSE

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The thing about. . . That was so clear when I first started. Then I was getting, you know, it seems like all of a sudden, I'm trying to. . . you know, all my analytic mind's going to work on it, you know, its trying to figure out what all this stuff is.

PAUSE

#7.5: Are you getting any other impressions other than visual of the target?

#27.5: That's what I'm trying to do now. I'm trying to sense if there's any particular color or hot or cold or you know your more basic senses. I smell dirt. Definitely outside. I smell dirt. And steam. Steam that would come off pavement. Or a moist type steam.

PAUSE

I keep getting an analytic side of my head in the way here. I don't think much.

PAUSE

#7.5: Can you picture the truck image that you had before?

#27.5: Very clearly.

#7.5: Okay. Now. Describe the surface that the truck is on.

#27.5: The truck is a . . . I keep wanting to say smooth, but its not. It depends on your perspective. Looking at the truck from where I saw it before, it appears smooth. But upon approaching it, its not, its . . . its like a . . . the . . . the . . . looks like the edge of a . . . looks like the edge of a sword. . . you know that's been hacked on something. You know, it looks like its chewed. Like there's an edge there like an "L" shaped edge and its chewed down the side. Its part smooth and part rough and kind of hard to define really.

PAUSE

#7.5: Are you looking at the truck from the same place?

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#27.5: Yeah. I'm trying to go around to the front of the truck. See if I can get an emblem or something on it.

#7.5: Are you alone at this area?

#27.5: Ah. . No. There's a lot of people there. Four people. Wearing white hard hats. I keep getting a lot of analytic crap in here. Let me concentrate on #6.5 a minute. See if I can find out where he's at.

PAUSE

+10 #27.5: I just . . I . . I see #6.5 reaching out and touching a yellow pole. Its like a yellow painted pole. Perhaps, not quite the double width of your hands. He could put his hands around the thing.

#7.5: Okay.

PAUSE

#27.5: He's . . a. . .

PAUSE

I can hear that tape ticking.

#7.5: Um hm.

PAUSE

#7.5: Its a technical adjustment. That doesn't work either.

#27.5: That's all right. I'll just have to cut it out I guess.

PAUSE

I'm trying to see what's around that pole and I don't see anything around that pole.

PAUSE

+12 I feel like one of those. . . one of those. . silver wheels. . . silver wheels that you could hold in your hand that has a collar on it. And, I see a pointed. . edged conical shape that's

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fairly well defined. Its got four edges but does not appear. . . but it is appearing that its equal.

But its. . . its tall and thin.

PAUSE

#7.5: Okay. Tell me more about this.

#27.5: Its got like shadows. . . Its got four sides. You know, four. . four flat smooth sides would not. . produce such unique shadow pattern. I'm also. . . I'm kind of going. . going. . this way over to it. It just. . .

#7.5: You first described it as being conical.

#27.5: But its got four edges, like. .

#7.5: Conical? with four edges?

#27.5: Its more of a pyramid. But its not what I would look at as a pyramid, its . . its very. . I get the feeling like needle. You know, I keep thinking needle when I see it.

#7.5: Okay.

+14 #27.5: And letters. An L and a number 4. L and 4 very distinct. L and 4.

PAUSE

I get a feeling of intense heat. But this is hard to explain. I get a feeling of cold intense heat. I . . you know, that sounds a little confusing.

#7.5: Okay. Where are you now?

#27.5: I'm. . I'm. . standing next to this conical thing, this pyramid type thing. . this needle. .

#7.5: Okay.

#27.5: . . or whatever it is.

#7.5: Okay. Where, when you're next to this thing, when you get this feeling, where do you get this feeling? Does this. . . does this cold intense heat come from this in some manner?

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And at what point does it come from this?

#27.5: I'm not. . I get the feeling like the intense heat the cold, its part of the truck. But its part of this, this thing as well. This pyramid thing.

#7.5: Um hm.

#27.5: But, its not really part of either one. Its just like its there. You know, its like (not audible).

PAUSE

+16

Its like in that area. But its still. . . Its associated with what I described, but its in. . its. . I wish I was an English major. It would probably take one to figure out what I'm saying. Its associated to what I've been talking about and its part of it but not really. Best I can do. Ha ha.

I see little cup like impressions in metal with an edge. Like if you were to take a chisel and just flack out a piece of wood. . just a little piece of wood. Scoop out a piece of wood. Where the chisel went into the wood would be sharp and defined and where it came out would be smooth but if it were to cast a shadow it would be a softer shadow.

#7.5: Okay.

#27.5: I see maybe six of these. And there's. . . The pattern's really funny. Its like I'm looking. . . .

#7.5: Okay, I'm letting you spend a lot of time and a lot of words describing the meaningfulness of the pattern. That's doing a lot of work for you to try to do that and a lot of left brain stuff.

#27.5: I can't. . .

#7.5: Tell me what the pattern is on.

#27.5: The pattern's on white metal.

#7.5: Okay. The pattern's on white metal.

#27.5: Yeah. I'm looking through the pattern to the

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other side of the pattern and its too complex to try to . . Its like I'm seeing through this . . this. . pattern.

#7.5: What is the white metal? Does the white metal make up one of the other shapes or something?

PAUSE

#27.5: Ah. . I don't know.

PAUSE

I keep wanting to say its part of the truck but its not really part of the truck.

#7.5: Okay.

PAUSE

#7.5: Don't force yourself to call the . . its kind of an exercise here. . . don't force yourself to call the thing you call a truck. Let's say that we have a shape of something. . .

#27.5: Yeah. Exactly. Well, that's what it is.

#7.5: Say we have the shape of something and it may be mobile in some way and it has some sort of a boom or vertical thing coming out of it.

#27.5: Exactly. Exactly. Exactly. And I. . I am analytically associating it to that damn cherry-picker on these power trucks and that's why I keep saying truck and its not that.

#7.5: Okay.

#27.5: Its. . .

#7.5: Its dark on the bottom, light on the top?

#27.5: Right.

#7.5: Okay. Now we have this shape. This shape and we have something sticking up out of this shape. Okay, is the shape that sticks up the conical thing? You have to tell me.

PAUSE

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#27.5: I don't see any defined difference between the light and the dark.

#7.5: Okay. Where is the white metal?

PAUSE

#27.5: Its associated. . . Its associated to this bodied thing with a . . . a . . . cherry-picker type extension on it. But every time I try to associate it, I just again, I see the dark bottom half and the light upper half.

#7.5: Okay. Dark on the bottom, light on the top.

#27.5: I see crosses. Or I should say X's. They are not up and down or vertical, they're X's. And my perspective is like I would be walking around it.

#7.5: Okay.

PAUSE

#27.5: That's all. Its really fascinating.

#7.5: Okay. Let's review this for a minute now. We have the dark object. . or we have an object that has a protrusion sticking out of it, you associate that with being a truck and the cherry-picker type ladder thing but at any rate you have a dark object with a protrusion sticking out of it; you have a building associated nearby, you have also trees maybe behind that; you have some white metal that you saw you said that is somehow associated with this. . dark object with the protrusion sticking out; you also have something that is like a cone or a pyramid that has four edges with a strange shadow pattern so it can't be a square with four edges. You have some white metal. How does that fit? Those are the things you told me. How does that fit?

#27.5: It fits very well. Except I sense something there. I'm feeling something and I don't know what it is. Its . . . did you mention the intense heat?

#7.5: No, I didn't.

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- #27.5: Cold.
- #7.5: Okay, you mentioned that something, something to do with heat.
- #27.5: An intense cold heat. That's the honest. . . only way that I can describe it.
- #7.5: Okay. Maybe its an area that has the possibility of being intensely heat. . . hot and that was an area that would be intensely hot but right now its cold.
- #27.5: Its a . . I'm trying to . . I'm trying to figure out what the hell the building's got to do with it.
- #7.5: Okay. Maybe its just nearby. Maybe that's not the target. Maybe its a building nearby.
- #27.5: Maybe the building's the target.
- #7.5: Maybe. Do you want to try to get a closer look at the building?
- #27.5: Yes. That's what I'm doing now. I've gone back to that angular piece of metal. I'm looking at that. I see a . . shape like . . a V cut of wood that's carried out to the edges. Not wood, just that shape. Its supporting something. This is on the side of the building on top of the building. I'm seeing the crosses. . the X's. The X's. The X's are metal. Its not fencing though. Clearly not fencing. Its larger X's.

PAUSE

That's all I know. I keep going back to that. . that truck thing. I wish I could see detail.

PAUSE

Two. . . half circle yellow, glass type dome things. Two, like lights, like. . . they are like protruding tail lights on a motorcycle. You know, the turn signals. I see two of those. They are yellow. They are not tail lights. I see a . . I see . . three white circles above.

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Three inches in diameter. I see a piece of metal with four sticks of metal like coming out of it. Aluminum coming out of it.

PAUSE

#7.5: Where is this construction?

#27.5: This is on the truck-like thing.

PAUSE

And. . these circles keep these. . they keep going from two and multiplying. For some reason like they're vibrating, they are not . . . they don't stand still, you know, they kind of (not audible). Like my focus is out.

PAUSE

I see like a stack of gears all interconnected. Like, if you took the end off a crank case you'd see all the gear works.

#7.5: Okay.

#27.5: And there's a thick yellow grease. A very thick, heavy yellow grease, you know, its like its . . . somebody has never cleaned them, they just keep packing the grease on.

PAUSE

And below that grease there's a round edge that's covered with thick black greasy residue that might have, you know, might be old grease that's run down and hardened. (Not audible) and I feel rough. Its sitting on something rough. This round type thing. I'm sitting on something very rough. Like running your hands through. . through. . just very rough. Like it would do damage to your hands if you run your hands through this rough. Its rough.

PAUSE

That's all. That's all the detail I get on that.

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#7.5: Okay. Let's try to draw some of the things you got now.

#27.5: Okay. Let me look around one more time.

PAUSE

I'm going to have a lot of trouble with this truck type thing because there's just . . just a . . , you know, its like looking in a box full of screws. You know, you can say, there's this box of lines defining how they go is just . . .

PAUSE

Its like this cherry-picking thing here.

#7.5: You say you didn't see the end of it.

#27.5: No. It . . It just like keeps going on into infinity.

#7.5: Okay. Okay.

#27.5: But, I can see the end of it, but the end of it's really funny. Its . . Its like a . . like the end of a cigar only there's like a . . like the . . different shadows on it, you know, they go across each other like this. Its just hard to define what it is because the shadows. . its just really weird. Its not. . . Looking at it from the end its like a round tip of a cigar of just panted a little off. Dead center rim.

#7.5: Um hm.

#27.5: And there's just this mirage of shadow on it so that you can just see a rounded outline. But you know that there's something in it.

#7.5: Um hm.

#27.5: But you're really not looking in it. You know, you're. . .

#7.5: Okay.

#27.5: Its a point of perspective I guess. Okay. And I see a lot of metal X's with a dot in the center. A bunch of them and they are kind of . . . they are not in a pattern now, but some are individual stacks like this. But their edges don't touch. And then others are like, like you're seeing through the ones in the front,

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you're seeing the ones in the back.

#7.5: Um hm.

#27.5: And the . . the cone is like. . its like a cone with four edges.

#7.5: Um hm.

#27.5: And its got like a . . its also got strange shadows like this. I don't know how to . . just strange shadows. And its kind of . . looking at it from the side, it looks. . . Well, it doesn't look, damn it, it feels round. But its not, okay.

#7.5: Okay.

#27.5: Its a pyramid.

#7.5: Okay.

TURN OVER TAPE

#27.5: The long brick wall was like in perspective was like looking down. . . with a definite roof overhang with a piece of angle iron out here. And there were two strips of light back in the brick. And there was a rise. . of some sort. A dirt mound or a rise behind that.

PAUSE

The . . . I can't. . . I'm trying to think of how I can show the difference between the dark bottom and light upper half but I . . .

#7.5: Well, don't worry about it.

#27.5: I can't do it. I can't . . you know, there's. . . just doesn't appear to be where one stops and the other starts.

#7.5: Okay. That's fine.

#27.5: The . . I got a very clear impression of the . . . I really tried for detail and I got a very clear impression of two yellow lights. Not on like the . . .

#7.5: A bullet light?

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#27.5: Yeah, its like a bullet light. You know, on the old. . . I can't remember the model of the car, but you know that came from the late 40's. There's two of these and they were like in relationship to each other - they were like this. And . . somewhere in here was a light circle and a white circle and there was a third circle that kind of kept popping in and popping out. And then there was a piece of flat metal with like sticks coming out of it. Four of them. And they are in a neat little row. . pattern row. This metal was like a dark, dark color. These to the yellow.

#7.5: Um hm.

#27.5: That was white. Oh, and behind this was like a telephone pole. Some kind of a pole. You know, a tall, narrow skinny object. And behind that there was maybe a tree here. And a tree here.

#7.5: Now, we have to write in there, where you drew the telephone pole, that this is a pole behind object, and because when they look at the drawings, later they can't distinguish.

#27.5: I can see. Ha ha. I'm not . . definitely not a very good artist. Tree.

#7.5: Well.

#27.5: Object. This was a brick wall. . . overhang. . light. . Its like an angle iron. Hill. . End of . . for the lack of a better word, a cherry-picker.

#7.5: Okay.

PAUSE

#7.5: Okay, then, you've got a lot of stuff here. Is there anything that you want to add?

#27.5: The only. . the only time I felt #6.5's presence is I sense that he reached out and took hold of a yellow pole.

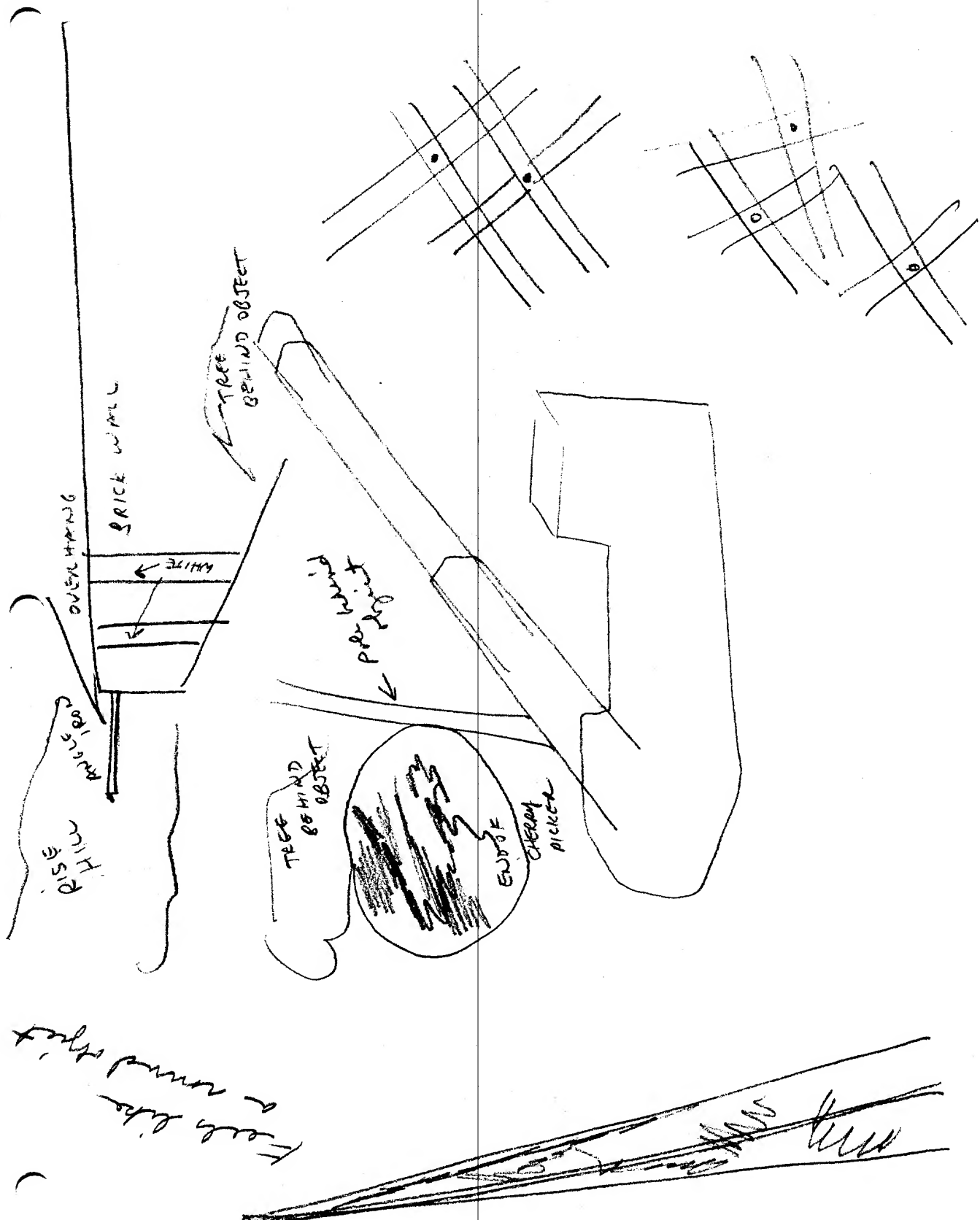
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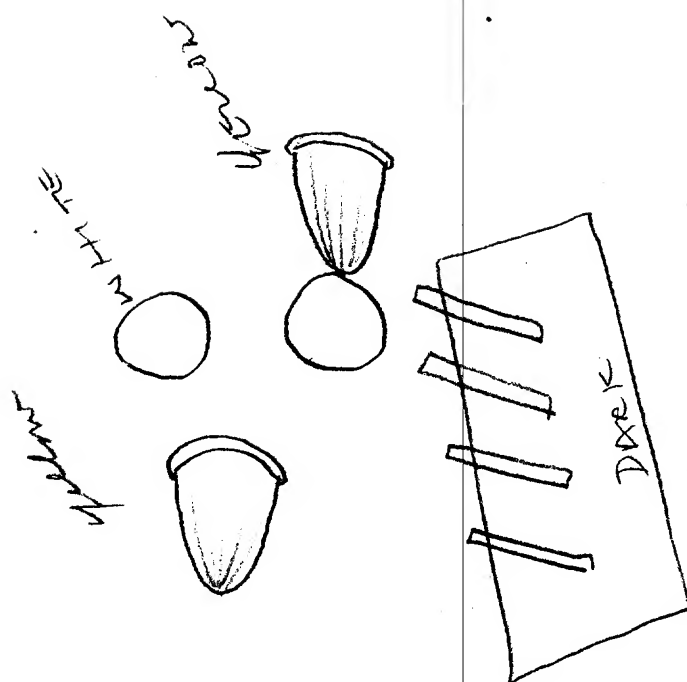
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- #7.5: Okay. Where is this pole in relationship to everything?
- #27.5: I don't know. I don't know. But I just sense that there's nothing around the pole.
- #7.5: Okay.
- #27.5: Nothing at all around it. Wait a minute. There is something. Over. . I sense. . some kind of a pit, water pit, but not a formal water pit. Maybe a big, deep puddle. Near the pole. But, why I say pit, is because the edge's kind of go down into it.
- That's all. That's all I can see around the pole.
- #7.5: Okay. That'll do it then.

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TAB A





TAB B



TAB C

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POST-SESSION INTERVIEW

REMOTE VIEWING (RV) SESSION XLI

1. (S) Post-session interviews are conducted after the completion of a session to provide the selected remote viewer with the opportunity to express himself concerning his viewing experience.
2. (S) #27.5 had no explanation for his target miss. He had been very confident of his attempt and was surprised he did not have any target correlation. #27.5 remains enthusiastic and wants to do more remote viewing, more frequently.

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